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STATUETTE OF NAKHT FROM HIS TOMB AT THEBES

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

MEMBERSHIP

IN the last number of the BULLETIN, an appeal was made to the members of the Museum to help the Trustees in their efforts to increase the membership, and, thereby, add to the power of the Museum to carry on its work. Some of the members have generously responded to this request. It is with the thought that others, who may not have seen the first notice, may be willing to send in the names of possible candidates when the matter is brought to their attention, that this second appeal is made.

In the October issue it was pointed out that the only income available for administration expenses is the money received from admission fees and the sale of catalogues, handbooks, and photographs; what the City provides in its annual Budget appropriation; and what is given by the Trustees.

The work of the Museum is constantly enlarging, not only as regards accessions of objects of art, together with their installation and exhibition, but in direct educational work, such as coöperation with the public schools, art schools, and practical workers, manufacturers, and designers, and the giving of lectures and personal instruction.

The Museum seeks to impress upon the public the diversified ways in which its collections should be useful to the community. It tries to keep constantly in view the principle fundamental with all museums, that these institutions are of practical benefit to the people for recreation and instruction.

It is to carry on such work as this that the Trustees invite an increase of membership, and thereby, an increase in power to work.

LECTURES, 1915-16

For Members of the Museum. Six illustrated lectures on The Italian Painters as Decorators. Miss Edith R. Abbot, Museum Instructor. Class Room. Fridays, 11 A. M., beginning January 7th.

For Children of Members. Four illustrated lectures. The Museum Instructors. Lecture Hall. The following Saturday mornings—January 8, 22, February 5, 19—11 A. M.

For Teachers, and for others on request. Six illustrated lectures on Italian Painting and Sculpture of the Renaissance. Miss Edith R. Abbot, Museum Instructor. Class Room. Wednesdays, 4 P. M., beginning October 13th.

For Teachers, and for others on request. Five illustrated lectures on The Painting of the Northern Schools. Miss Edith R. Abbot, Museum Instructor. Class Room. Tuesdays, 4:15 P. M., beginning March 14th.

For Students in Art Schools of New York City. Five lectures. Cecilia Beaux, William M. Chase, Robert Henri, Bryson Burroughs, and Philip Hale. Museum Galleries. Saturdays in January and February, 8 P. M. Tickets will be required, and may be secured for single lectures or for the course, before December 10th, on application at the office of the art school attended.

For Salespeople, Buyers, and Designers. Four illustrated lectures. Lecture Hall. Saturdays in February, 8 P. M.

For the Blind. Two lectures illustrated with objects from the collections which may be handled. Class Room. Saturdays, 8 P. M., April 15th and 29th.

For the Deaf. Two illustrated lectures. Miss Jane B. Walker. Class Room. Thursdays, December 2nd and February 3rd, at 4 P. M.

For Students of History in the City High Schools. Mrs. Agnes L. Vaughan, Gisela M. A. Richter, Stella Rubinstein, Christian Gauss, and Frank J. Mather, Jr. Lecture Hall. Wednesdays, 4 P. M., beginning December 1st.

AN ALTARPIECE BY BENOZZO GOZZOLI

FOUR panels originally forming a small altarpiece or retable, by Benozzo Gozzoli, have been lately acquired and are now shown in the Room of Recent Accessions. They were painted for the chapel of the Alessandri family in the church of San Pier Maggiore in Florence and remained in that place until a portion of the building collapsed in 1784 and the church was con-

sequently abandoned, when they were removed to the palace of the Alessandri in the neighboring Borgo degli Albizzi. Here they stayed until the time of their purchase by the Museum.

A number of misstatements in relation to these pictures have been made by writers on art; the first of these was due to Vasari, who with excusable and not infrequent inaccuracy of attribution ascribed them to Pesello. In the lives of Pesello and Francesco Peselli¹ he mentions our panels in these words, "In San Pier Maggiore in the chapel of the Alessandri he [Pesello] made four story pictures [storiette] of small figures of S. Peter, S. Paul, S. Zenobius when he resuscitated the little son of the widow, and S. Benedict." Vasari, therefore, was responsible for the attribution to Pesello, which was unquestioned until 1864, when Crowe and Cavalcaselle first indicated the real author. "Another predella (mentioned by Vasari in the lives of the Peselli)," they write, "originally in San Pier Maggiore but now in the Casa Alessandri at Florence, representing four scenes from the legend of Saint Benedict and other saints, has been too much injured and repainted to justify a decided opinion. The remains would suggest however a hand and method different from the foregoing and more akin to those of Benozzo Gozzoli."²

The most cursory examination of the pictures shows the mistake the authors make in their statement of the condition of the paintings. Not only are they not "much injured and repainted," but they are in an unusually good state of preservation for works of this time. Repaints and small damages there are certainly, but these are remarkably few in number and with rare exceptions in unimportant and inconspicuous places. The reference to these works as a predella is also inaccurate, as their size would preclude this possibility. Vasari, as has been pointed out, does not speak of them as such, but as four "storiette."

¹Vasari's *Lives*, edited by Gaetano Milanesi, vol. III, p. 37.

²Crowe and Cavalcaselle, *New History of Painting in Italy*, 1864, vol. II, p. 365.

The tentative attribution to Benozzo Gozzoli has since been accepted as fact. It is amply confirmed by their relationship to similar acknowledged works of the same epoch, notably to the predella panels of the altarpiece of San Marco, the principal part of which is now in the National Gallery. The panels of this predella have been recognized by Mr. Herbert Horne³ in paintings in the British Royal Collection, in the Brera in Milan, and in the Johnson Collection in Philadelphia. These bear close analogy in subject, composition, and details of form to our works, and fix the year of their painting approximately as 1461, the known date of the altarpiece of San Marco. Our panels may be assigned to the time between the commission for this altarpiece and the beginning of the frescoes at Sant' Agostino in San Gimignano in 1463. The chapel in San Pier Maggiore for which they were painted was endowed by Costanza, the widow of Bartolommeo Alessandri, in 1464, and the altar and paintings were evidently in place at the time of the endowment, when the chapel was opened for service. It was the time in Benozzo's career when his work was most charming and characteristic.

The altarpiece was dismembered, probably at the time of its removal to the Casa Alessandri, and there is no record of the relative disposition of the parts. Following their order as set down by Vasari, we will first consider the panel which he refers to as a story of Saint Peter.⁴ It represents the fall of Simon Magus, a powerful enchanter who claimed to be God. As is told in the Golden Legend, he was worsted in dispute with Saint Peter in Jerusalem and fled to Rome, where he became a favorite of Nero. Saint Peter and Saint Paul followed him to Rome and "discovered all his enchantments and malefices" to Nero. There was a long feud between them, and at the end, as the Legend relates, "Simon Magus assembled the people and showed to them how he had been angered of the Galileans, and therefore he said that he would leave the city which he was wont to defend and keep, and set a day in which

³Burlington Magazine, vol. VII, p. 377.

⁴Panel: H. 15½ in.; W. 17½ in.

he would ascend into heaven, for he deigned no more to dwell in the earth. Then on the day that he had stablished, like as he had said, he went up to an high tower, which was on the capitol, and there being crowned with laurel, threw himself out from place to place, and began to fly in the air. Then said S. Paul to S. Peter: It appertaineth to me to pray, and to thee for to command. Then said Nero: This man is very God, and ye be two traitors. Then said S. Peter to S. Paul: Paul, brother, lift up thine head and see how Simon flyeth. Then S. Paul said to S. Peter when he saw him fly so high: Peter, why tarriest thou? perform that thou hast begun, God now calleth us. Then said Peter: I charge and conjure you angels of Sathanas, which bear him in the air, by the name of our Lord Jesu Christ, that ye bear ne sustain him no more, but let him fall to the earth. And anon they let him fall to the ground and brake his neck and head, and he died there forthwith. And when Nero heard say that Simon was dead, and that he had lost such a man, he was sorrowful."¹

This is the moment of the picture. The holy men are at the left, Saint Paul praying and Saint Peter standing with his hand raised and looking at Simon Magus as he is borne in the air by devils. The "high tower" of the Legend, here a scaffolding, is shown beneath him. The saint's commands take effect and Simon falls to earth. His bleeding body flat on the ground, face down, is in the foreground. Nero sits on a throne at the right. His likeness, which is taken from some Roman coin or bust, shows his characteristic features. A councilor and soldiers are beside him, while back of the saints is the populace in lively attitudes of astonishment. One of the magician's adherents in the crowd weeps, with his sleeve to his face.

The panel of Saint Paul² shows his conversion, as it is told in the ninth chapter of the Acts of the Apostles, where it is related that Paul, the intolerant persecutor, received permission from the high priest to

search out the Christians in Damascus and bring them bound to Jerusalem. When he was nearing Damascus, he was struck by a light from heaven and a voice said to him, "Saul, Saul, why persecutest thou me?" The scene of the picture is a hilly country with trees and houses such as one finds in the neighborhood of Florence. Paul is prostrate on the ground, and from the right hand of Christ, who appears encircled by cherubs in the sky, a ray of light strikes him in the eyes; for the account says he was blind for three days. His companions rush in terror from the place and the startled horses curvet and rear. The confusion of the moment is admirably rendered, and certain of the attitudes, notably that of the horse and rider back of Paul's head, are keenly observed. The little yelping dog running beside the soldier at the left gives the touch of familiarity in which Benozzo delighted.

The fascinating picture of Saint Zenobius³ comes next. Its story is soon told. A child of five years, the only son of a widowed mother, was crushed by a passing wagon in a street near the cathedral. The mother implored the help of Saint Zenobius, by whose prayers the child was brought to life. Benozzo has arranged his picture in this manner: the body of the child is on a rug between the kneeling figures of the mother at the right and the saint in his episcopal robes at the left. In the fashion of the narrative pictures of the time (an example of which occurs in the panel of Simon Magus, where Simon is shown uplifted by the devils and again after he has fallen to the ground), the resuscitated child is seen standing back of his own dead body, joining his hands in thankfulness to the saint. An acolyte bearing a cross stands nearby and the onlookers range themselves in two groups toward the sides of the picture. The miracle takes place in a street of Florence and the costumes of the bystanders are those of Benozzo's fellow-townsmen.

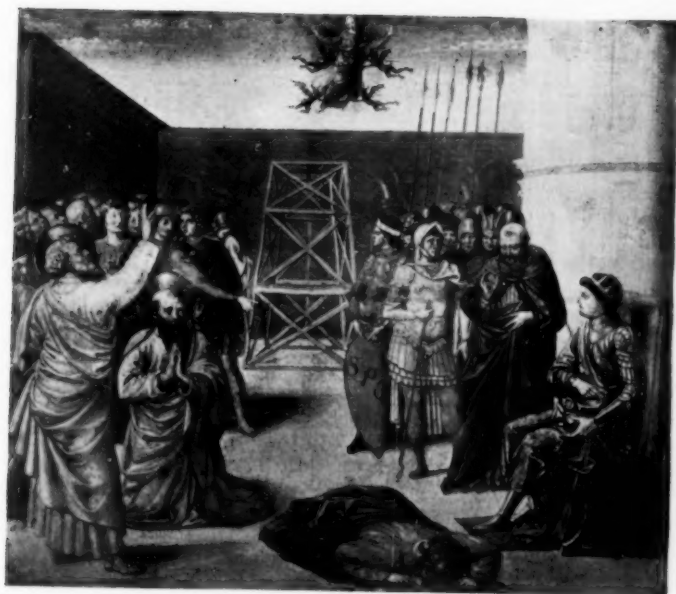
The Saint Benedict⁴ panel has to do with the meeting of Totila with the saint, as related by Saint Gregory and retold by But-

¹Golden Legend, vol. IV, pp 14-20 (Temple Classics).

²Panel: H. 15 $\frac{3}{4}$ in.; W. 18 in.

³Panel: H. 15 $\frac{1}{8}$ in.; W. 18 in.

⁴Panel: H. 15 $\frac{3}{4}$ in.; W. 17 $\frac{3}{8}$ in.



ST. PETER AND SIMON MAGUS
AND
THE CONVERSION OF SAINT PAUL
BY BENOZZO GOZZOLI

ler.¹ Totila was a king of the Goths who invaded and plundered Italy after Belisarius was called to Constantinople. He had heard wonderful things of the sanctity of Saint Benedict, and wishing to prove the saint, he sent word that he would pay him a visit. Instead of going in person, he dressed one of his attendants in his royal robes and sent him with a numerous train to the monastery. But Benedict when he saw him coming cried out, "Put off, my son, put off those robes you wear which belong not to you." The mock king, struck with panic, fell at the feet of the saint, who raised him up and sent him back to his master. Totila then went himself into Saint Benedict's presence, but he too felt the power of the holy man and threw himself on his knees, while the saint reproved him for his wicked ways and foretold the facts of his future career and the time of his death, all of which came to pass.

In the picture, Saint Benedict, surrounded by monks of his order, is seated outside a porch of the monastery. Before him kneels Totila as he receives the saint's admonishments. The retinue of the king stand back of him, astonished at his unexpected contrition. A little pink church is shown in the center of the panel.

The accession of these works is a fortunate event. Benozzo's genius found its most delightful expression in narrative pictures, his madonnas and formal altarpieces being after all somewhat cold and uninspiring. As a story-teller he is supreme, and his series of the Procession of the Kings in the Medici oratory, the life of Saint Augustine in San Gimignano, and the Old Testament stories in Pisa stand apart on this account even in the great accomplishment of the far greater artists of his epoch. Though not comparable to the famous frescoes, our panels hold an eminent place among his smaller paintings, due to their finished execution and careful composition. In them, also, are manifest the distinguishing excellences of his art: his gaiety and freshness of observation, his

fairy color, and above all the playful and childlike point of view which makes him one of the best-loved artists of the Renaissance.

B. B.

THE EGYPTIAN EXPEDITION

1914-15

I. THE WORK OF THE ROBB DE PEYSTER TYTUS MEMORIAL FUND

IN ordinary times work for the recording section of the Museum's Expedition in Egypt can scarcely attain to history, as its regular task is to copy for the Museum archives and for publication tombs standing open to the public, the records of which, in consequence, have as a rule been to some extent, though generally very inadequately, examined and even published. The past year, however, has not been like other years, partly because the effects of the great war have penetrated even into the hypogea of Thebes, and partly because, owing to the fund generously given by Mrs. Edward J. Tytus², this branch of our work has now been enlarged and has entered on a new, and, it may be hoped, an increasingly fruitful phase. Thus, the one event has been able by a most happy coincidence to redress the falling balance due to the other; and as I, the member of the Expedition chiefly responsible for this side of the work, was ineligible for military service in England, I was able to proceed to Egypt in the autumn of last year after a short delay and to commence work at Thebes on November 15th.

I was accompanied by Mr. H. R. Hopgood, a young artist fresh from the schools who, by assiduous work and by the facility with which he adjusted himself to a task full of unfamiliar and tricky demands, materially contributed to the full results of the campaign. But for his assistance it would have been difficult indeed to carry through so successfully the plans which had been laid down for the work. For one thing, the requirements of the Expedition's work on other sides left me to deal single-

¹Butler's *Lives of the Saints*, London, 1815, vol. III, p. 238.

²Cf. M.M.A. BULLETIN for October, 1914.



SAINT ZENOBIUS RESUSCITATES A DEAD CHILD
AND
TOTILA BEFORE SAINT BENEDICT
BY BENOZZO GOZZOLI

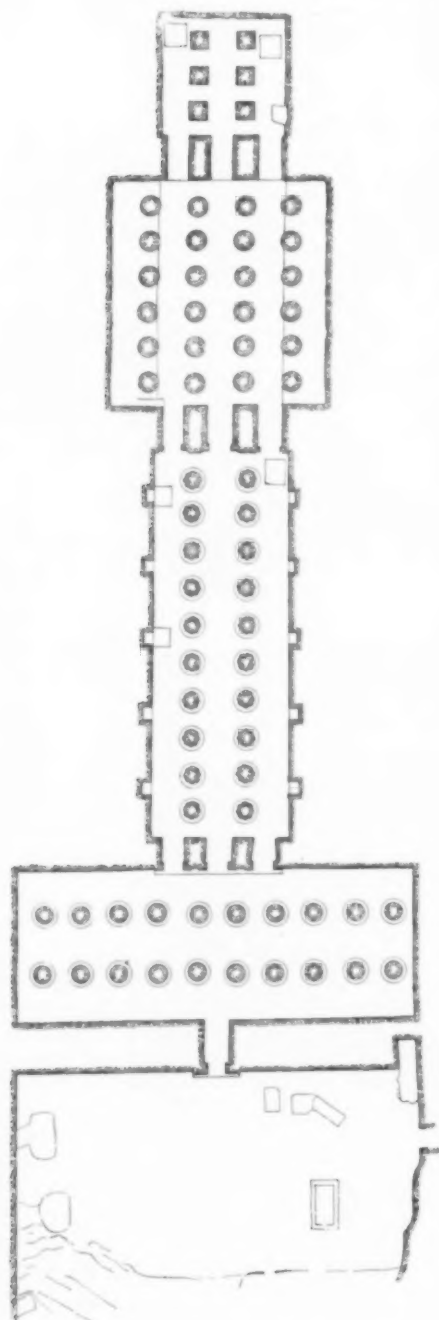


FIG. 1. DIAGRAMMATIC PLAN OF
TOMB OF SURER

handed with the intricate plans of several tombs and the necessary clearances. On the other hand, until certain adjustments could be made after the war broke out, the need in the early part of the season of keeping our chief workmen employed involved me in excavations of some magnitude, and when I was relieved of the main part of this duty by the arrival of Mr. Evelyn-White it was only to be faced by a formidable aftermath of archaeological finds and problems of conservation. The force of workmen thus placed at my disposal, however, I was happily able to employ in the clearance of a tomb the preservation of which was one of the crying needs of the necropolis and the publication of which under the Tytus Fund had already been decided upon. This tomb (No. 48¹, belonging to Surer (2 in fig. 2), scribe, chamberlain, and fan-bearer to King Amenhotep III) is one of two at Thebes which, following a sumptuous fashion confined to that reign and the next, form a series of columned halls hewn in the rock (cf. plan, fig. 1). The first (transverse) hall of Surer, supported on twenty columns of the fluted "Proto-Doric" type, had been excavated two years previously by Mr. A. P. Weigall, then Inspector-General for Upper Egypt of the Service des Antiquités, on a sum given by the King of Saxony when on a visit to Thebes. This undertaking had laid bare two very fine bas-reliefs showing Amenhotep III enthroned, on each side of the inner doorway. One, brilliantly colored as well as beautifully sculptured, has suffered greatly; the other is nearly perfect (fig. 4). The still unexcavated portions of the tomb comprised a courtyard buried not only under its natural accumulation of rubbish but under the out-throw from Mr. Weigall's work, and the inner halls, the first of which—seventy-four feet long and filled with debris half-way to the roof—showed at the back three doorways of singular architectural merit.

Twenty-three men and fifty boys under

¹The numbers used in designating these tombs are the official numbers as given in Gardiner and Weigall's *A Topographical Catalogue of the Private Tombs of Thebes*.

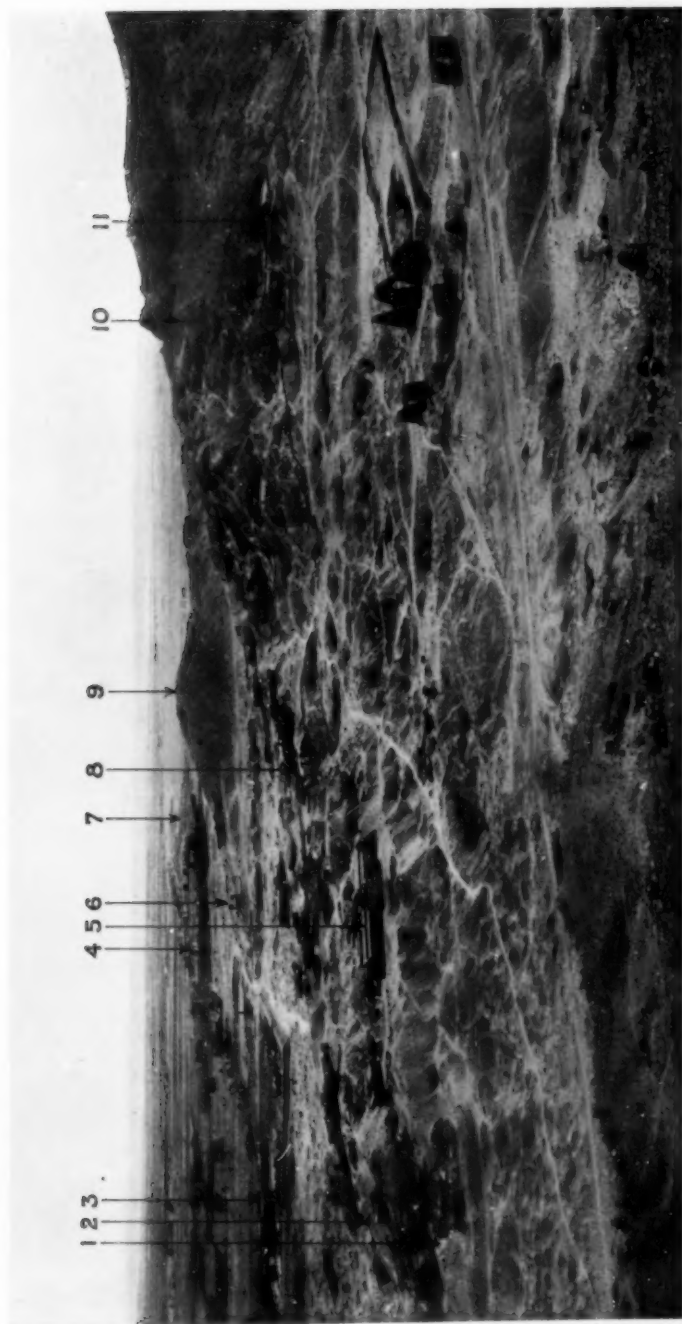


FIG. 2. GENERAL VIEW OF THEBAN NECROPOLIS LOOKING SOUTH FROM DRA' ABU'L NAGA
 1. TOMB OF PUIMRÉ. 2. TOMB OF SURER. 3. RAMESSEUM. 4. TEMPLE OF MEDINET HABU. 5. METROPOLITAN MUSEUM EXPEDITION HOUSE.
 6. GERMAN ARCHAEOLOGICAL INSTITUTE HOUSE. 7. PALACE OF AMENHOTEP III. 8. TOMB OF NAKHT. 9. GURNET MURRAI. 10. SHEIKH
 ABD EL KURNEH. 11. TOMB OF DAGA AND MONASTERY OF EPIPHANIOS

Hamid Mohammed, our head-foreman, attacked the mounds on December 29th. Our light railway was brought up to the face of the tomb and as it ran in almost at ceiling-level a causeway was built across Mr. Weigall's excavations so that the lads could carry in their baskets the many hundred tons of broken stone which filled the inner halls. By January 15th the second (longitudinal) hall was emptied and pre-

The former proves to be the relic of a legal document in which a citizeness of Thebes defends before the court against another woman her claim to a slave-girl. The price of the girl is set forth, and as all the objects of which the deal consists have their values stated in *kedets* of silver, the document is one of considerable interest. The work of piecing together the rest of the waste paper will be protracted and the probable



FIG. 3. ROYAL HEAD (THOTHMES IV?)
FOUND IN THE COURT OF SURER'S TOMB

sented an imposing aspect, though the collapse of the roof in early times by doubling the designed height had given it completely false proportions. Originally it had formed a nave and two aisles with slightly vaulted ceilings carried on twenty papyrus-bud columns. Our disinterested undertaking was rewarded by a not unimportant gift in the shape of one large leaf of a papyrus manuscript, as well as a mass of written fragments in various hands.

result can scarcely be forecast at this moment.

Beyond the second hall lay a third and rougher one, having also three aisles and four rows of rock columns with those inverted papyrus-bud capitals which, happily for art, have hitherto been found only at Karnak. The roof of this hall was so shattered that work here had an element of considerable danger and it was with relief that I saw it finished on January 25th. Be-



FIG. 4. WALL RELIEF IN TOMB OF SURER. AMENHOTEP III ENTHRONED
ERASED FIGURE OF SURER EXTENDING THE FAN TO THE KING. PANELS
BELOW COMMEMORATIVE OF ROYAL CONQUESTS

yond this again was a pillared hall but only hewn out for half its projected height.

The work which had meanwhile been done in the court proved disappointing, as the façade of the tomb had been faced with sandstone slabs and these had mostly disappeared. Nine or ten rough caves for burial had been dug in the court. The coffins from these we had already come upon, flung out in two separate batches by early plunderers. They were of late date and badly injured; for the treatment they had received was too much for the shoddy materials of which they were made. One interment, apparently of the Nineteenth Dynasty, was still undisturbed. It consisted of the coffin of a goldsmith Nebi, another of an unnamed man on the top of whose mummy the body of a woman had been squeezed in, and a child's rough coffin. A fine royal head in black granite, battered but still dignified, had been thrown into a pit with the rubbish (fig. 3). I attribute it provisionally to Thothmes IV, as the temple of that king is not far distant. These excavations left us also with thousands of fragments of inscribed stone. Not a few belong to the colored figure of the king referred to above, and will in due course be refitted in their places and give back to the group something of its old appearance. It is only with the royal figure, however, that anything can be done. Surer fell into disgrace owing to his adhesion to the side of Amon in the struggle between that god and his unfilial son Akhnaton. Hence, every figure of Surer, every mention of his name, every one of his numerous texts that covered the walls and assured him of eternal salvation, has been erased with punctilious malice. In a waste of chisel marks there stand out only the cartouches of Amenhotep (with loss of the "Amon") and the few hieroglyphs in which the sun-disk has a place. Fragments of costly statues and burial furniture of Surer were found, some of which, but for this enmity, might have adorned the show-cases of our Museum.

Meanwhile in the tomb of Puimrê (No. 39; 1 in fig. 2) the work of clearing the burial shafts preparatory to drawing out the plans was being proceeded with, but proved so un-

expectedly difficult that it is not yet brought to an end. The tomb is cut in a high cliff and a closer examination of its floors and walls revealed shafts and chambers extending in all directions over, under, and into one another, and more than once a fresh source of rubbish was tapped which overwhelmed our clearances. We were troubled also by the occupants of native houses surrounding the tomb, who objected to the tumbling of cataclysms under their feet and the sight of their cattle and households sinking before their eyes toward untold depths. At one spot reached by a descending stairway about eighty feet long the chambers were three stories deep and the air so foul that work was almost arrested. Two large rooms were knee deep in the remains of scores of bodies which had been ripped limb from limb by village plunderers. The sight and smell will linger long in the memory. The place of burial of Puimrê was at length reached deep under ground through a well in the court, a sloping passage, two stairways, and two intermediate chambers. It consisted of a small chamber cut in the rock and then lined with sandstone slabs to form a huge sarcophagus. In face of the difficulties we had encountered I half hoped for an unrifled burial, but obtained no more than a basketful of rotten wood on which the name could in one place be made out. It is with mingled annoyance and admiration that the bold explorer notes the far bolder work of his predecessors, whether they be the faithless Egyptian undertaker, the Roman robber, or the penniless fellah.

The clearance and planning of the tombs of Userhêt and Thothemhab (Nos. 51 and 45) were tasks involving some fatigue but no real difficulty. Both had been undertaken by others before us, but so far uselessly that no adequate plans had been made. In contrast with this unfruitful labor some slight excavations entered on with the same purpose in the tomb of Nakht (No. 52; 8 in fig. 2) had an unlooked-for reward, a charming painted statuette of the owner being found lying in the filling of the burial shaft (ill. on p. 223), where it had been thrown from its niche in the wall of the chamber above by those

who plundered the tomb in ancient times. Its original position is shown in fig. 5. Except for slight injuries to the left elbow and knee caused by the fall, the statuette was practically unhurt and its brick-red flesh

in form and execution. It is of fine white limestone and measures just over 40 cm. in height. The attitude is that of a kneeling figure in the simple garb of an Egyptian citizen, presenting an upright stela-shaped

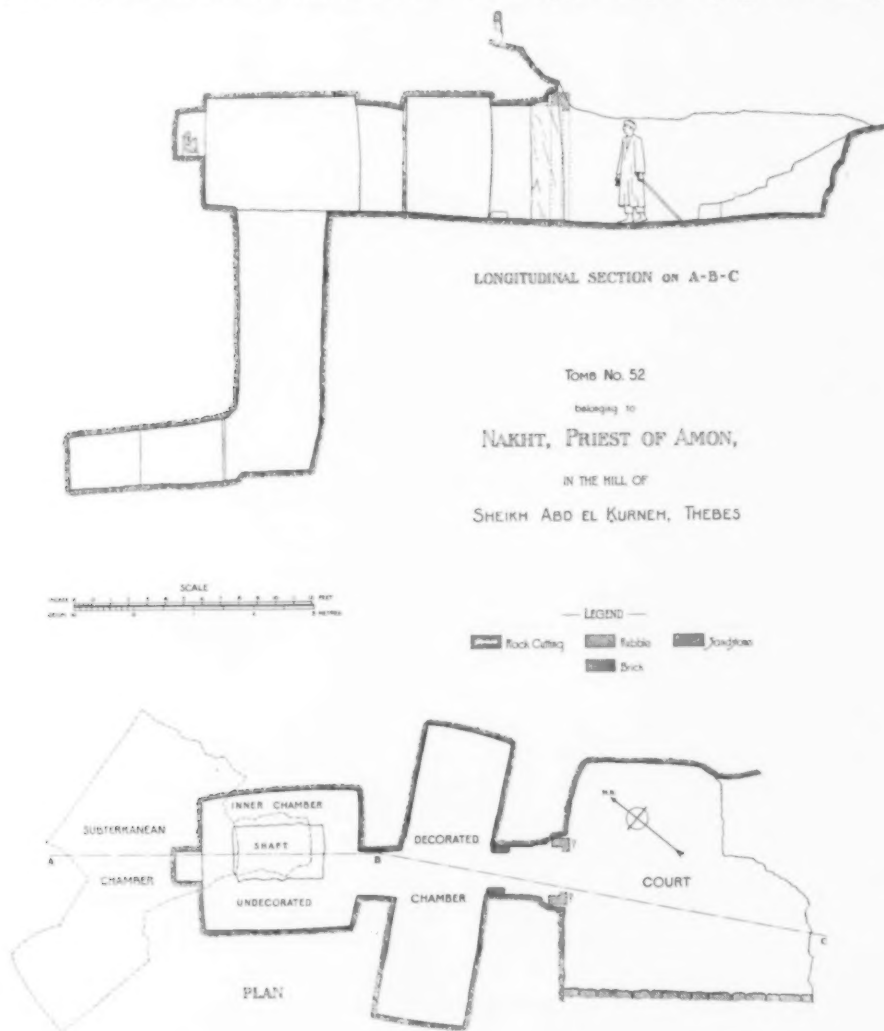


FIG. 5

color and the black of the hair could scarcely have been much brighter or more complete at the first. Its workmanship is excellent and resembles the mural decoration of this tomb in being thoroughly typical of good work of the period both

slab on which an address to the Sun-god is cut in yellow incised hieroglyphs. The discussion of this inscription will be reserved for the full publication of the tomb of Nakht which is to be issued by the Museum as the first volume of the Robb de Peyster

Tytus Memorial Series and will soon go to press.¹

The graphic work to which the Tytus Fund is particularly devoted had meanwhile been progressing under the care of Mr. Hopgood and in such time as I myself could give. The net results of the season's work were complete tracings of Tomb 181 (Apuki and Nebamon) and one painting there, two large colored copies in Tomb 51 (Userhêt), the same in Kenamon (93), Amenhotpesesé (75), and Antifoker (60), one in Apouy (217), copies of the colored ceiling patterns in Surer (48), and other needed items of work. Mr. Henry Burton, too, who is conducting under Mrs. Tytus's gift the work of recording photographically both Theban tombs and temples, rendered valuable help with the camera in the tombs we were engaged upon. Our work ended for the season on April 17th.

N. DE GARIS DAVIES.
Oxford, England.

A BRONZE STATUETTE OF HERAKLES

HERAKLES was probably the most popular of all Greek heroes, judging at least from the frequency with which he was represented in Greek art. He summed up for the Greeks their ideal of physical strength, enterprise, and courage. His life was spent in arduous labors, chiefly for the benefit of mankind, and at the close of his career he was rewarded by being received in Olympos as one of the gods. At the same time, in spite of his many deeds of valor, Herakles does not stir our imagination so much as do some other legendary Greek figures. The reason probably is that he is not an ideal hero. His record is as full of excesses as it is of brave deeds.

¹Since this report was received from Mr. Davies, a shipment to the Museum of three cases containing this statuette of Nakht and a number of other objects resulting from the Expedition's work was lost on the Arabic this summer when that steamship was sunk by a submarine off the Irish coast. Serious as this loss is, it had fortunately been decided to forward none of the many other objects found in the course of the season's excavations and therefore those are safely stored in Egypt. A. M. L.

During the earlier periods, when idealistic tendencies were strong in Greek art, this less heroic side of Herakles was naturally not much dwelt on. But in later, more realistic times, it was regarded as an appropriate theme. One of the subjects which the Hellenistic artist liked to treat and which no earlier artist would have either dared or wanted to represent, is the drunken Herakles. It was a subject full of new possibilities, and therefore welcome to artists who had become a little weary of reproducing the accepted type of Herakles and wanted a new outlet for their genius.

A fine statuette representing this subject has just been acquired by the Museum (ill. on p. 237; height, as preserved, 6½ in. [15.6 cm.]). It shows the hero reeling backward, his head thrust forward, his legs wide apart. Both arms are missing from below the shoulders, but their original position can be reconstructed by the help of another statuette of the same type in which both arms are preserved. From this we learn that the right was extended sidewise and bent sharply at the elbow, the hand probably holding a cup; the left was lowered.

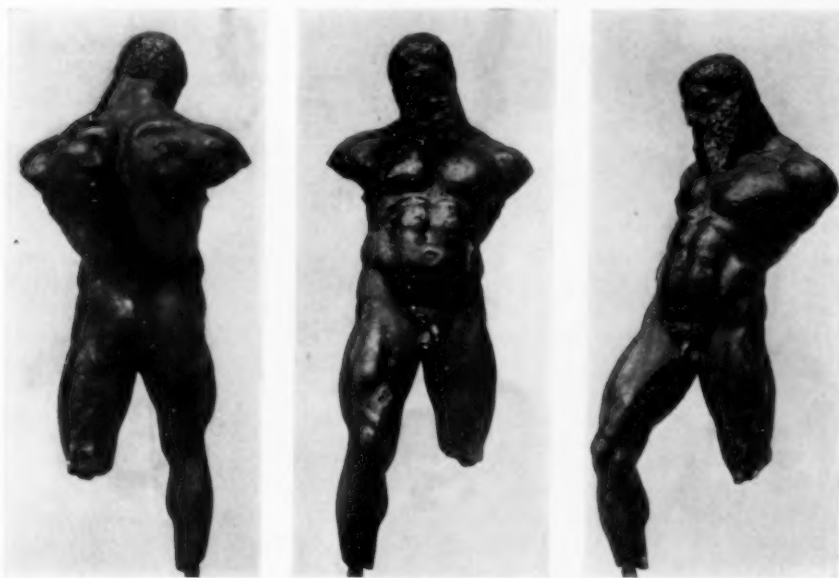
The bronze is now covered with a beautiful, smooth, blackish-green patina. It was cast hollow and filled with lead. The provenance is said to be Smyrna; but whether it was actually found there or merely acquired from a dealer remains doubtful.

Of all known representations of the drunken Herakles our statuette is the finest. It shows Hellenistic art at its best in both treatment and conception. The reeling posture shows off the strong, muscular body to great advantage. The modeling is wonderfully lifelike and full of refreshing vigor and exuberance. The rendering of the hair and beard—by means of wavy lines ending in small, spiral curls—is interesting, and shows how the Hellenistic artist sometimes borrowed from much earlier times. This method was used in the transitional period, in the second quarter of the fifth century B. C., and can be observed, for instance, in some of the figures in the Olympia pediments. That the artist of our statuette could very well, if he chose,

represent hair in a free, natural style, is shown by the modeling of the middle portion of the beard. The archaic rendering of the rest he adopted for its stylistic effect, just as sculptors sometimes do nowadays.

The type of Herakles shown in our statuette is that prevalent in the third century B. C. It combines great physical strength with pathos in the expression. The appearance of strength is heightened by the

There are several other bronzes known to us representing the drunken Herakles. Such are a bronze statuette in the Museum at Parma, published in the *Monumenti dell' Instituto*, I, 44 c (cf. Reinach, *Répertoire*, II, pl. 206, 4); a statuette published in the *Annali dell' Instituto*, 1854, p. 114 (cf. Reinach, *Répertoire*, II, pl. 204, 7); a statuette from Egypt (Museum Worsley-anum, I, pl. 85); and a statuette in the National Museum in Naples, No. 1532.



BRONZE STATUETTE OF HERAKLES
GREEK, HELLENISTIC PERIOD

device of making the neck very thick and the hair very short, so that there is a marked contrast between the upper and lower parts of the head. The expression of pathos is obtained by the deep-set eyes and the grooved forehead.

It is noteworthy that the drunkenness of Herakles is suggested only in the pose. There is nothing in the expression of the face to indicate it. This is thoroughly characteristic of the sculptor of this period. He was a realist compared with his predecessors, but, being a Greek, he was still idealistic enough to be inconsistent in his realism and thereby show himself a great artist.

The subject also occurs frequently on Roman gems of the third to first centuries B. C. (cf. Furtwängler in Roscher's *Lexikon*, Herakles, 2181). On vases of the period Herakles is often represented drunk in a Bacchic revelry, supported by a Satyr, a Nymph, an Eros, or Pan.

Of all these representations the one most closely allied to our statuette is the bronze in Parma. The pose is identical in both. The execution of the Parma example is good and the preservation better than ours; it is from this statuette that we have been able to reconstruct the action of our figure.

G. M. A. R.

BOTTICELLI'S PICTURE OF THE
MIRACLES OF ST. ZENOBIUS IN
THE METROPOLITAN MUSEUM

UNDER this title, in the June number of *Art in America*, Dr. J. P. Richter draws attention to an interesting passage in the second volume of Baron C. F. von Rumohr's *Italianische Forschungen*, published in 1827, in which that writer "mentions incidentally a picture by Botticelli—painted on panel, representing two scenes of the end of the life of St. Zenobius—which he says he bought years ago for a friend who afterwards sold it to Herr von Quandt, a collector living in Dresden. This last information," adds Dr. Richter, "enables us to identify the picture once bought by Baron von Rumohr with the one representing that subject in the Dresden Gallery, as it is known to have come from the Quandt Collection. The important point in Baron von Rumohr's short remarks on it is the information he gives about its original destination. He tells us that the picture came from the Compagnia di San Zenobio. Now, since the picture of the life of Saint Zenobius in the Metropolitan Museum is part of a series in which the whole life story of the patron saint of Florence was depicted, the early part of which is shown on the two panels in the Mond Collection, and again, as all four pictures are approximately of the same size, it follows that all four were originally set up in the same locality, that is, in the residence of the Compagnia di San Zenobio."

Dr. Richter presently goes on to cite two passages—one in the *Firenze illustrata*, of Del Migliore, ed. 1634, pp. 65–68, the other in Richa's *Notizie istoriche delle chiese fiorentine*, vol. VI, pp. 107–108—which speak of two paintings representing miracles of Saint Zenobius, once in the oratory of the Compagnia di San Zenobio dal Campanile. By Richa, these paintings were ascribed to Domenico Ghirlandaio. "It is strange," observes Dr. Richter, "that these 'fine pictures by Domenico Ghirlandaio' should not have been mentioned by Vasari or any other more or less competent early writer on art. The theory

is therefore admissible that Richa made a mistake in attributing the two pictures to Domenico Ghirlandaio. . . . The full description of one of the two 'fine pictures' seen by Del Migliore and by Richa in the house of the confraternity of S. Zenobius [that, namely, of the Miracle of the Borgo degli Albizzi] answers perfectly to one of the two [panels] now in the Mond Collection. The subject of the other, however, the Burial of the Saint [or rather the Miracle of his Translation], is depicted in none of the four panels of the Life of S. Zenobius now known, but it is, I believe, very likely that by such a representation Botticelli brought the story to an effective close. . . . Possibly Botticelli's representation of the subject, a companion picture to the one in the Metropolitan Museum, still exists and may be rediscovered unexpectedly."

But Dr. Richter is in error in supposing that the two paintings once in the possession of the Compagnia di San Zenobio are not mentioned by Vasari. Vasari not only describes them at length; but, also, attributes them to their real author, Ridolfo Ghirlandaio. That master, states Vasari, "set his hand to two other [paintings] for the Compagnia di San Zanobi, which is beside the house of the Canons of Santa Maria del Fiore; which [pictures] were to be placed on either side of the Annunciation, that Mariotto Albertinelli had formerly executed there. . . . Ridolfo, then, brought the two panels to an end, to the great satisfaction of the men of that company; executing in one, a San Zanobi who is bringing to life a boy, in the Borgo degli Albizzi, at Florence; . . . and in the other, [the story] when the said San Zanobi is carried dead from San Lorenzo, where he had been first buried, to Santa Maria del Fiore; and passing by the Piazza di San Giovanni, a withered elm which stood there, (where now, in memory of the miracle, is a column of marble with a cross above it,) that was touched by the coffin, wherein was the sacred body, suddenly, by the will of God, put forth leaves and burst into flower."

On the suppression of the Religious Confraternities of Florence, these two paintings

were taken to the Gallery of the Florentine Academy, and at a later time, in 1794, to the Uffizi, where they are still preserved, No. 1275, *The Miracle of the Borgo degli Albizzi*, and No. 1277, *The Miracle of the Translation*, and where they have long passed for Ridolfo's masterpieces.

The Religious Confraternities of Florence were not suppressed under the Napoleonic Dominion, as Dr. Richter supposes, but under the Grand Duke Pietro Leopoldo, in 1786. Baron von Rumohr, who was born in 1785, must, therefore, have acquired the panel now at Dresden, long after the possessions of the *Compagnia di San Zenobio dal Campanile* had been dispersed, or sold. The statement, therefore, that the panel at Dresden came from the *Compagnia di San Zenobio*, must doubtless have been had by Baron von Rumohr, from the person from whom he acquired it, perhaps a picture-dealer. But there was more than one *Compagnia di San Zenobio* in Florence. Besides the *Compagnia di San Zenobio dal Campanile*, there was the *Compagnia di San Zenobio, detta dello Specchietto della Carita*, which was in Santa Maria Novella, and which in 1541 was united to the *Compagnia della Scala*; and there was the *Compagnia della Purificazione della Madonna e di San Zenobio, detta di San Marco*, for which Benozzo Gozzoli painted the beautiful altarpiece, now in the National Gallery at London. Of course, it is always possible

that the four panels of the story of Saint Zenobius, by Botticelli, may have been executed for one or another of these confraternities, though no record of the fact apparently remains. In my opinion, however, they possess rather the character of having been painted for the decoration of the private house of some religious person, who had an especial devotion to the saint. At least, they have nothing to do with the two paintings mentioned by Del Migliore and Richa, as Dr. Richter supposes.

I would conclude this note with one little incident in the history of the panel now in the Metropolitan Museum. Shortly after my book on Botticelli had appeared, Sig. Carlo Coppoli, the well-known restorer of pictures at Florence, gave me a small, faded photograph which I still possess, and in which I at once recognized a painting by Botticelli belonging to the same series as the panels in the Mond Collection and at Dresden. Sig. Coppoli informed me that the picture had been acquired many years ago by Sir William Abdy, from the well-known dealer, Baslini of Milan; that it was sent on to Florence, where it remained for some time in his studio, and where it was photographed. I, at the time, made every effort to see Sir William Abdy's pictures, but in vain. At last, the collection turned up at Christie's with the result that everyone knows.

HERBERT P. HORNE.

RECENT ACCESSIONS

KOREAN PAINTINGS.—The Museum has had the opportunity of acquiring sixteen Korean paintings, which were brought over from Korea some forty years ago; they are valuable as specimens of this school, which, like the Japanese school, is based on Chinese painting and in some cases is hard to distinguish. The interest of the paintings now acquired lies chiefly in their very decided Korean character, in archaeological value more than beauty.

The earliest and finest one, by Chao-Sung-Su, dates from about 1625 and represents the washing of horses in a stream. It is painted in the style of the Chinese master Chao-Meng-Fu, who lived during the Yuan Dynasty; it is very Chinese in character, beautifully composed, and carefully executed in Sung style.

The other paintings are more typically Korean. The two by Chen-Chok dating from the middle of the seventeenth century are closely related to the paintings of the same period in the collection of Prince Yi, the former Emperor of Korea, which we know from the excellent illustrated catalogue of the Seoul Museum.

The landscapes by Sa-Mo-Jei are later, dating from the beginning of the eighteenth century. The silk is very different from that used in China or Japan and so is the treatment of the landscape.

Three very typical examples of late eighteenth-century work remind us of the Japanese *Ukiyo*; they are painted on paper and varnished, and seem closely akin to the color prints of this period.

Of archaeological interest are the eight Ming paintings by Wang-Li-Mu, unfortunately badly damaged. They represent a collector's cabinet, a curio dealer's shop, etc.; in each a quantity of objects of art is introduced, and they all show the things most esteemed among those existing at the time that the picture was painted. Just

as the valuable album of Hsiang published by Bushell shows us many pieces which we know only from descriptions, these pictures show us the porcelains, bronzes, etc., then existing in Korea and may help to recognize or date certain pieces. They are painted on a curious ground more like gauze than silk with the much reputed, excellent Korean paper pasted underneath, and pressed into the interstices of the gauze, forming a stiff cardboard rather than a silk. This method is said to have been used by the early Chinese painters, but is not often seen.

S. C. B. R.

A WELSH HARP.—Mr. J. George Morley of London, a harp-maker of repute and as well a collector of fine antique instruments, has recently presented to the Museum a Welsh harp, which has been placed with the Crosby Brown Collection. The instrument dates from the late eighteenth or early nineteenth century; it is built of spruce and maple, has the high pillar and the usual three sets of strings characteristic of the Welsh harp. The Museum owns one other harp of this type, made by John Richards, a famous Welsh harp-maker of the eighteenth century, and the present specimen is interesting as illustrating the later type of a form of harp that is rapidly disappearing.

F. M.

A RECENT LOAN.—The Museum has recently received, as a loan from Mrs. Edward C. Post, a number of objects from the collections of the late Wright E. Post and his son, Edward C. Post. The pieces are practically all of eighteenth-century manufacture, mainly French, and include an important Louis XVI snuff-box of historic interest, a number of *étuis* and other *bibelots*, some interesting examples of old French silver, a clock in marble and *ormolu*, and two pomade jars in Mennecy-Villeroy porcelain, of which rare variety of ceramics

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

the Museum owns very few specimens. All the objects comprised in Mrs. Post's loan have been placed with related material in the cases of the Wing of Decorative Arts,

where the quality and charm of the collection will be readily appreciated by those visitors familiar with the traditions of eighteenth-century decorative art. D. F.

NOTES

MEMBERSHIP.—At the meeting of the Board of Trustees, held on Monday, October 18th, Lillian Stokes Gillespie was declared a Benefactor by virtue of her recent bequest. The valuable tapestries comprised in this bequest will be described in detail in a later issue of the BULLETIN.

The Fellowship in Perpetuity of the late John Clinton Gray was transferred to his son, John Clinton Gray. The following persons, having qualified for membership in their respective classes, were elected:

FELLOW FOR LIFE

ZENAS CRANE

JOHN F. TALMAGE

Through the sum of their contributions as Fellowship Members.

FELLOWSHIP MEMBERS

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SIDNEY A. KIRKMAN

SUSTAINING MEMBERS

WILLIAM R. BEGG

MRS. JOSEPH A. FLANNERY

GEORGE H. GOULD

FRANCIS KLEINBERGER

WILLIAM H. MOORE

CURT G. PFEIFFER

Twenty-seven persons were elected Annual Members.

LECTURES FOR THE DEAF.—For the first time in its history the Museum is offering special lectures for the deaf who are able to read the lips. Undoubtedly, great numbers of deaf people visit the Museum every year, perhaps even every day, but very few of them are able to attend such lectures as have previously been given. It has been estimated that there are over one hundred thousand persons in the city of New York who are more or less incapacitated by deaf-

ness. The purpose of the present course of lectures is to bring the treasures of the Museum before them, and to emphasize the fact that those who have been deprived of the aesthetic pleasures that come through hearing may find compensation in the pleasures that come through vision. It is certainly true that our enjoyment is to a large degree commensurate with our knowledge, and so it is hoped that the course of lectures now offered may prove a source of pleasure and inspiration to many.

The talks will be given in a form adapted to the requirements of the lip-reader. In each case the talk will be followed by a visit to the galleries of the Museum. The first lecture, on Rembrandt, will include a brief discussion of Dutch art, a sketch of Rembrandt's life, a statement of his characteristics as a man and as an artist, and an estimate of his place in the history of art. The second lecture, on Sorolla, will include some notice of the general characteristics of the Spanish school, a sketch of the life of Sorolla up to the present time, and a discussion of his work as influenced by Spanish traditions and by nineteenth-century thought, his use of nature and his love of sunshine.

LECTURES FOR STUDENTS OF HISTORY.—

As previously announced in the BULLETIN, a course of six lectures for Students of History in the City High Schools will be given on Wednesday afternoons at four o'clock, in the Lecture Hall, as follows:

1915

Dec. 1. Primitive Man

The Beginnings of Society—
Mrs. Agnes L. Vaughan,
Instructor, Metropolitan
Museum of Art

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

- Dec. 8. Greece—Gisela M. A. Richter,
Assistant Curator, Metro-
politan Museum of Art
- Dec. 15. Middle Ages—Stella Rubinstein
—Docteur de l'Université
de Paris
- 1916
- Jan. 12. Renaissance
Revival of Letters—Christian
Gauss, Professor of Modern
Languages, Princeton Uni-
versity
- Jan. 19. Renaissance
Painting and Sculpture—
Frank J. Mather, Jr., Pro-
fessor of Art, Princeton
University
- Jan. 26. XVII Century
The State—Christian Gauss

These lectures, which will be fully illus-
trated with lantern slides, have been care-
fully prepared both with reference to the
outlines of the High School course and as
an avenue of approach to the study of the
Museum collections. Some phase of life
in the epochs chosen will be described in
detail. This course and similar proposed
courses will be related to the forthcoming
museum handbooks for teachers of history.

Applications for seats must be made not
later than ten days prior to the date of the
first lecture. The application should state
the name and address of the High School,
the name of the teacher, and the number of
pupils who will attend. As the number of
pupils who can be accommodated in the
Lecture Hall is limited, it is important
that reservations should be made as early
as possible.

EXHIBITION OF TEXTILES IN PATERSON.
—An Historical Exhibition of Textiles,
organized by the Committee of the First
National Silk Convention, was held in the
City Hall at Paterson, New Jersey, from
October 12th to 31st. The interesting fact
in the organization of this exhibition is that
the project was started and developed by
the silk manufacturers themselves. The
writer of these lines was intrusted with the
organization of the exhibition. It is the
first time that an artistic enterprise on a

large scale has been started by industrial
circles, a fact which created special interest
among those approached to lend some of
their treasures.

Museums, private collectors, and dealers
alike participated in making the exhibition
a success. Among the museums lending
were The Metropolitan Museum of Art,
the Brooklyn Museum, Cooper Union In-
stitute, the Museum of Art in Cleveland,
the Museum of Fine Arts in Boston, and the
Rhode Island School of Design, all of which
contributed important collections of tex-
tiles.

The first section of the exhibition con-
tained a rather important set of Coptic
tapestries, in which an attempt was made
to represent the different textile techniques
used in Egypt during the late Hellenistic
period: shuttle weavings, tapestries, fabrics
with woolen loops—the precursors of the
velvet technique—and fragments of head-
dresses in a very fine linen network, forming
patterns, in which we may see the connect-
ing link between the technique of the
fisher's net and lace of the later periods.
In this series, as well as in the Saracenic
and early mediaeval fabrics, the most im-
portant pieces were lent by the Cooper
Union Institute, from the J. Pierpont
Morgan collection of textiles.

Next in time came a small but very fine
collection of early English embroideries.
The two following sections, of Italian and
Oriental fabrics, dating from the fifteenth
to the seventeenth century, showed the
close connection existing at that time be-
tween Italy and the nearer East. A col-
lection of ecclesiastical vestments gave a
good idea of the rich decorative style of
these vestments during the sixteenth cen-
tury.

From a collection of French textiles
might, perhaps, be obtained the greatest
number of suggestions for the industry of
our day. This series was completed by a
small group of French and Italian costumes
of the eighteenth century.

Especially interesting were a group of
the rare Persian figural silks and a series
of Hispano-Arabic textiles. Among the
textiles of the Far East were a specially
remarkable fragment of Chinese Sung

brocade, found in Egypt, and a series of four large decorative silk velvets brocaded with gold, K'ang Hsi period, probably made for the Imperial Palace.

As a whole, the exhibition seems to have aroused intense interest in Paterson as well as outside. Its effectiveness educationally has been furthered by lectures before the students of different art schools.

PRACTICAL WORKERS IN THE MUSEUM.—

Four hundred and twenty-three permits were issued from January to August inclusive, for serious study and practical use of the furniture, interior decorations, stained glass, frames and the like, sculptors' work for reproduction in marble, ceramics, rugs, jewelry and like ornament, textiles, lace, needlework, and costumes.

While many finished sketches have been made in all departments of the decorative arts, there has been a noticeable increase over previous years in work done with the textiles. The attendance in the study room of textiles during the summer months shows a marked advance over previous years, when there has been almost no demand during the warm weather. This is doubtless due to the greater publicity given of late to this department through the publication and gratuitous distribution of a supplement devoted to the collection of textiles, issued with the May BULLETIN. During the months of June, July, and August eighty applicants availed themselves of the opportunity to study the fabrics, and in all one hundred and seventy-five sketches were made, not including the work done by classes from textiles on exhibition in the galleries. The attendance has been drawn not only from schools of design, but from interior decorators and professional designers, who are beginning to realize the valuable material within easy access that the Museum has to offer for their use.

To furniture and stained-glass makers, frame designers and makers, rug weavers, and others using the decorative arts generally in their manufactures, sixty-one permits were given, and to sculptors for reproduction in marble eight, while the ceramics called for forty-one and the jewelry manufacturers, eighteen permits. This, in

a general way, shows the utility of the Museum exhibits to actual workers, artists in their own lines, for whom the objects here are models from which inspiration may be drawn if not actual reproductions made.

REARRANGEMENT OF THE BRONZES.—

Among the changes that have taken place during the summer may be mentioned the rearrangement of the bronzes in the galleries at the head of the main staircase. Owing to a lack of space for exhibiting modern sculpture, only bronzes are shown, so that it must be borne in mind that the sculpture referred to here does not include works in marble or stone, with two exceptions. The modern American sculpture has been placed in the south gallery, and the American and European sculpture in the north gallery.

An attempt has been made to keep the work of each country together as far as possible. France is represented by Barye, Mercié, Poupelet, Bouchard, Carpeaux, and others, including Dalou, whose *Head of a Peasant Woman* is one of the most charming pieces in the gallery. That English sculpture has undergone great changes in the last twenty-five years is evident from the statues by Lord Leighton, Gilbert, Drury, Brock, and others, which show a simplicity and grace not to be found in the work of the earlier part of the century. The excellence of the German, Swedish, and Belgian examples compensates somewhat for the smallness of their number.

Among the American bronzes, the art of Olin B. Warner is well represented by the *Diana* and several busts, while the work of Dr. William Rimmer, who was better known perhaps in the last century as an anatomist than as a sculptor, is admirably exemplified by the *Falling Gladiator*. This is probably his most famous effort and is the first copy made in bronze from the original plaster cast. This statue, and his *Dying Centaur*, which is also exhibited in this gallery, fully justify the wide reputation he now enjoys. The later American sculptors include Aitken, MacNeil, Borglum, MacMonnies, Bitter, McKenzie, Roth, Vonnoh, Proctor, Hyatt, and others.

MEMORIALS OF LAFAYETTE.—In connection with the proposed adoption of September 6th as Lafayette Day, it is interesting to discover in the William H. Huntington Collection of memorials of Washington, Franklin, and Lafayette a very considerable number of representations of this distinguished French statesman. In making this collection it was Mr. Huntington's aim to celebrate the achievements of great men with especial emphasis, of course, upon Washington and Franklin. That memorials of Lafayette should take so large a share in such a collection is therefore noteworthy and indicative of the importance of his services to this country in its struggle for liberty. The early period of his career is represented by some admirable colored prints and by two engravings by Christophe Guerin, one of them after a painting from life by Jean Weyer, painter to the

King. These and many other prints of hardly less merit show Lafayette as he appeared about the time of the American Revolution. The many medals and plaques, statuettes and busts give us a vivid picture. Interesting to Americans is the portrait, painted and engraved by C. W. Peale.

In 1824-25 Lafayette made a second visit to the United States. Of the man at this time we have probably a very good portrait in a lithograph by Fonrouge after a drawing by Lecler. The same likeness appears in other prints and medallions, among the latter being several by David and Gatteaux. To celebrate his arrival here in 1824 are two Staffordshire plates representing his landing at Castle Garden. These tributes of art, extending over a considerable period, present most vividly the man Lafayette, to whom we owe so great a debt of gratitude.

LIST OF ACCESSIONS AND LOANS

OCTOBER, 1915

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN	†Blue glaze lenticular bottle, late dynastic; necklace with twenty-six pendants of gold and inlay .	Gift of Mrs. Emma B. Andrews.
ARMS AND ARMOR	†Two pairs of spurs, Spanish-Mexican, seventeenth or eighteenth century	Gift of William Oothout.
	†Suit of armor, war fan, and truncheon, Japanese, about 1800. .	Gift of Harald de Raasloff.
CERAMICS	†Miniature jar, cream pitcher, and picture frame, Bennington ware, American, middle of nineteenth century	Purchase.
METALWORK	†Two iron stoves, American, 1756.	Purchase.
MUSICAL INSTRUMENTS (Floor I, Room 29)	Triple harp, Welsh, eighteenth century	Gift of J George Morley.
PAINTINGS	†Four panels, by Benozzo Gozzoli, Florentine, fifteenth century . .	Purchase.
	*Portrait of a Man, by Alessandro Longhi, Italian, late eighteenth century	Gift of Henry W. Cannon.
REPRODUCTIONS	†Copy of a pageant shield of the Villani family of Florence	Purchase.

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
TEXTILES	†Velvet cushion and strip, Italian, seventeenth century	Gift of Mrs. Emma B. Andrews.
	†Coverlet, Indo-European, late eighteenth century	Purchase.
WOODWORK AND FURNITURE	†Trousseau chest, Italian, fifteenth century	Gift of Mrs. Emma B. Andrews.
	†Prie-Dieu, French, Louis XV ..	Gift of Mrs. Emma B. Andrews.
ANTIQUITIES—EGYPTIAN....	*Scarab mounted in gold ring and hawk pendant	Lent by Albert M. Lythgoe.
CERAMICS	Two cups, two saucers, four vases with ormolu mounts, Chinese, eighteenth century; Delft dish, Dutch, eighteenth century; two figures, teapot, and two jars, Meissen ware, German, eighteenth century; two Chantilly jars, two Mennecy-Villeroy jars, and biscuit group, dish, ewer, cup and saucer, Sèvres ware, jardinière, cup and saucer, French, eighteenth century	Lent by Mrs. Edward C. Post.
(Wing F, Floor II)		
CLOCKS, WATCHES, ETC.	Clock, French, eighteenth century	Lent by Mrs. Edward C. Post.
(Wing F, Floor II)		
DRAWINGS	*Landscape with figures, by Adriaen van Ostade, Dutch, 1610-1685	Lent by Mrs. Edward C. Post.
JEWELRY	Two intagli, two gold snuff boxes, and gold box with cover, French, eighteenth century	Lent by Mrs. Edward C. Post.
(Floor II, Room 32)		
LACQUERS	*Box, Japanese, eighteenth century	Lent by Mrs. Edward C. Post.
METALWORK	Two gilt-bronze candlesticks with porcelain figures, German, eighteenth century; two silver salt boxes and silver inkstand, early eighteenth century; two silver-gilt candelabra and two ormolu candlesticks, eighteenth century, French	Lent by Mrs. Edward C. Post.
(Wing F, Floor II)		
MINIATURES	*Miniature, French, eighteenth century	Lent by Mrs. Edward C. Post.
	*Two portraits: Charles I and Henrietta Maria, English, dated 1770	Lent by Mrs. Edward C. Post.
PAINTINGS	Portrait of Mrs. John Murray, by John Singleton Copley	Lent by F. W. Chandler.
(Floor II, Room 12)		
	*Vanity, by Il Guercino, Italian, first half of seventeenth century; Virgin and Child, by Daniel and Gerard Segher, Flemish, first half of seventeenth century; two interiors of Antwerp Cathedral, by Pieter Neeffs, Flemish, first half of seventeenth century ...	Lent by Mrs. Edward C. Post.
SCULPTURE	*Bronze caryatid and bronze figure, Italian, seventeenth century ...	Lent by Mrs. Edward C. Post.
TEXTILES	*Barbe, French, eighteenth century.	Lent by Mrs. Edward C. Post.
WOODWORK AND FURNITURE .	Dressing table, English, lacquered in the Orient, eighteenth century	Lent by Mrs. Nathaniel B. Potter.
(Wing F, Floor II)		

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART FIFTH AVENUE AND 82D STREET

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All communications should be addressed to the Editor, Henry W. Kent, Secretary, at the Museum.

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ANNUAL MEMBERS, who pay an annual contribution of	10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

The BULLETIN and a copy of the Annual Report.

A set of all handbooks published by the Museum for general distribution, upon request at the Museum.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. to 5 P.M. (Sunday from 1 P.M. to 6 P.M.) and on Saturday until 10 P.M.

PAY DAYS.—On Monday and Friday an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Secretary.

THE COLLECTIONS OF THE MUSEUM

The circular of information, entitled What the Museum is Doing, gives an Index to the collections which will be found useful by those desiring to see a special class of objects. It can be secured at the entrances.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the members of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made with minimum charge of one dollar an hour.

THE LIBRARY

The Library, containing upward of 29,000 volumes, and 39,000 photographs, is open daily except Sundays.

PUBLICATIONS

CATALOGUES, books, and pamphlets published by the Museum, numbering fifty-four, are for sale at the entrances to the Museum, and at the head of the main staircase. See special leaflet.

PHOTOGRAPHS of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Secretary. Photographs by other photographers are also on sale. See special leaflet.

COPYING

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday (10 A.M.-6 P.M.), Sunday, and legal holidays. For further information, see special leaflet.

EDUCATIONAL WORK

For special privileges extended to teachers, pupils, and art students; and for use of class rooms, study rooms, collection of lantern slides, and Museum collections, see special leaflet.

RESTAURANT

A restaurant located in the basement on the north side of the main building is open from 10 A.M. to 5 P.M.